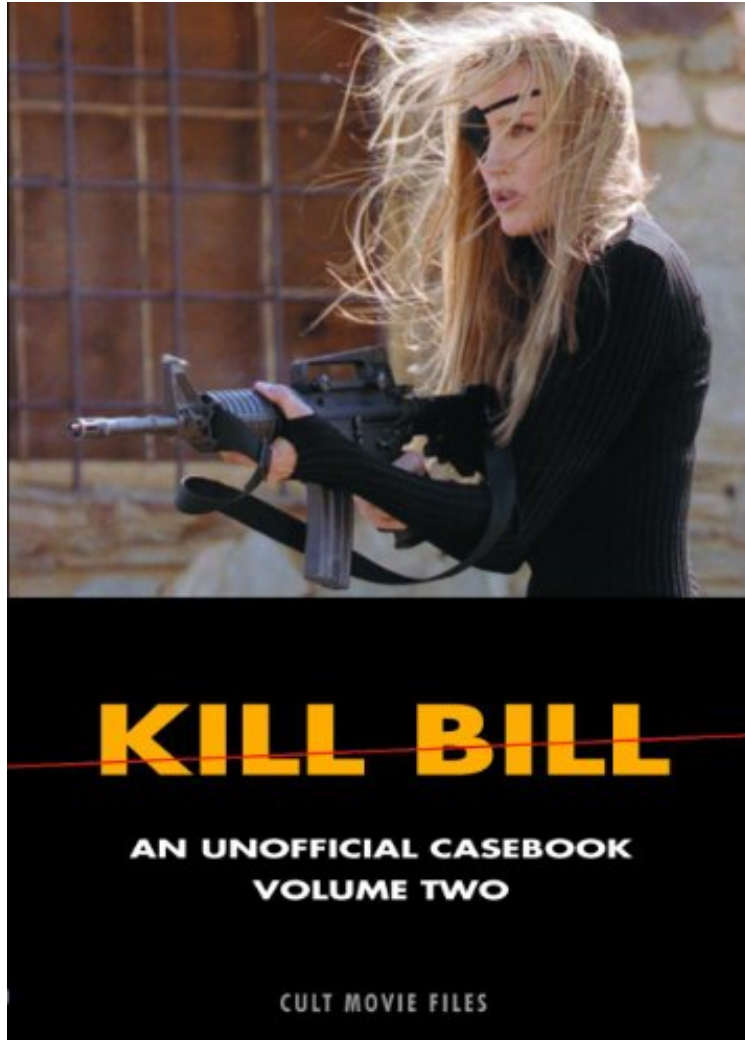


(Mobile pdf) Kill Bill: An Unofficial Casebook: Volume Two (Cult Movie Files)

Kill Bill: An Unofficial Casebook: Volume Two (Cult Movie Files)

D K Holm

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D K Holm : Kill Bill: An Unofficial Casebook: Volume Two (Cult Movie Files) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Kill Bill: An Unofficial Casebook: Volume Two (Cult Movie Files):

Scene-by-scene annotation of KILL BILL 2. Profiles of all major actors in KILL BILL 2. Profiles of films which influenced KILL BILL. Details of posters, trailers, teasers, early screenplay drafts, different cuts, early casting, etc. Critical reviews of KILL BILL 2 from various sources. Complete bibliography. Illustrated throughout, including an 8-page colour section. The complete guide to Tarantino's KILL BILL 2.

About the AuthorD K Holm is a movie reviewer for The Vancouver Voice and KQAC, and the author of Robert Crumb: Conversations; Quentin Tarantino; Independent Cinema; Film Soleil, and Guy Maddin: Interviews.Excerpt. Reprinted by permission. All rights reserved.Time Code: 0:00:01 Information: Sound cue, "A Silhouette of Doom. By Ennio Morricone, from Un Dollaro A Testa, or For A Few Dollars More (1965), Leone's second "Dollars movie with Clint Eastwood and Lee Van Cleef. The music begins over the Miramax logo and progresses on from there. Time Code: 0:00:015 Information: Dialogue, "Do you find me sadistic? Along with The Bride's panting, this dialogue is a reiteration of the first film. This introductory material is, of course, not likely to survive a fusing of the two films back together. It concludes at 00:00:46 with the shot to the head, The Bride attempting to play her one trump card by revealing that the baby she is carrying is Bill's. Time Code: 0:00:55 Information: Dialogue, "Looked dead, didn't I? The film officially opens with black-and-white footage of The Bride, wearing a black leather jacket, driving what must be a Karmann Ghia (given what she says here and what we see at the end of the film). This material is supposedly meant to appear at the start of the full version of the film. Tarantino likes rear projection car scenes. He has used it to most dramatic effect in Pulp Fiction, when a dreamy Vincent is driving under the influence, and when Esmeralda is driving Butch in the cab (the background representing no attempt to be realistic, but being derived from old movies). This material appeared in the teasers and trailers for Kill Bill Vol. 2. Time Code: 0:01:09 Information: Dialogue, "I went on what the movie advertisements refer to as a roaring rampage of revenge. Both Bury Me An Angel (1971) and Foxforce (mentioned above) use this phrase in their advertising. Bury Me An Angel is a female revenge film directed by Barbara Peters and starring Dixie Peabody as a biker chick out to punish her brother's killer. Its poster's tagline reads, "She's a Howling Hellcat Humping a Hot Steel Hog on a Roaring Rampage of Revenge! Time Code: 0:01:15 Information: Dialogue, "I roared. The Bride is a lioness. The end of the movie shows The Bride "back with her cub. Time Code: 0:01:26 Information: Dialogue, "But I have only one more. This line situates The Bride on the "road to Salina. That is, The Bride, chronologically speaking, has just left Esteban Vihairo and is heading toward Bill's villa. Time Code: 0:01:44 Information: Music cue, Morricone's "A Silhouette Of Doom reaches its searing crescendo as the title "Vol. 2 rolls up from the bottom of the screen.